Centre for Sustainable Heritage
The Bartlett School of Graduate Studies
University College London

Masters Report

CONSERVATION MANAGEMENT PLANNING – A WAY TO SUSTAINABILITY?

Presented in Partial Fulfillment of the Requirements
for the Degree of MSc Built Environment: Sustainable Heritage

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Abstract:

The research presented aims to study the process of Conservation Management Planning as a process, in order to assess how the plans and the planning process are viewed by the day-to-day stakeholders of built Cultural Heritage. The benefits and usefulness of Conservation Management Planning have been widely recognized across the field of cultural heritage, particularly within the organizations or authorities overseeing the development and funding of different sites. Undoubtedly, the process of Conservation Management Planning allows for a thorough insight in to the site in question but does the written plan allow for a better management of the property overall? The study presented draws from direct contact with stakeholders of built cultural heritage – the owners, managers and administrators of private properties, as well as professionals of governing organizations. Interviews with stakeholders are summarized and discussed, in an attempt to assess to which extent Conservation Management Plans are, in fact, used in practice, whether they are considered to be a practical approach, whether these plans are thought to allow for a more sustainable management approach to a property and how, if at all, the process of Conservation Management Planning could be further developed. A property under the guardianship of Historic Scotland, Smailholm Tower, is used as a Case Study to allow for insight into the complexity of issues a stakeholder of a property may encounter, and to assess whether a Conservation Management Plan would encourage the sustainable preservation of this significant property for the future generations.

Key words: Conservation Management Planning; Sustainability; Management; Repair and Maintenance; Benefits and Practicality

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CHAPTER 1:

1.1 Methodology and Literature Review:

A number of different methodologies have been used in the compilation of the work presented here. The research has consisted of a thorough research as exemplified by Blaxter, Hughes and Tight (2001), extensive literature review using sources such as numerous documents written by the Heritage Lottery Fund, Historic Scotland, English Heritage and individual authors such as Kate Clark, a significant contributor to the development of the process of Conservation Management Planning. A range of conversations, interviews and discussions with different stakeholders involved in the field of cultural heritage have been carried out, with specific emphasis on those dealing with the day-to-day management of sites, in order to assess where they see the benefits of the process of Conservation Management Planning. A discussion has been initiated on *ConsDistList*, a discussion blog website for conservation-based professionals, as well as a more recent internet based website known as *Xing – Conservators' Round Table* asking stakeholders to express their ideas on the process of Conservation Management Planning, allowing free expression and context, thus not limiting the discussion strictly to built cultural heritage, but all forms of heritage, whether tangible or intangible. A number of site visits to the site acting as the focal point of this study, Smailholm Tower have been carried out in order to determine the factors affecting the site, such as the prevailing weather conditions, building defects and any possible changes, programmed building works, environmental conditions within the galleries, diagnostic condition of the exhibits, as well as, access and visitation (active visitation vs. period of closure). These visits have been combined with thorough discussions with the Preventive Conservator of Historic Scotland, who has carried out extensive investigations and monitoring of the prevailing conditions and maintenance programme of Smailholm Tower.

1.2 Introduction;

'If policies are going to help manage change you need to first understand change.'

(Clark, 2000)

The Heritage Lottery Fund has clearly outlined its understanding of Conservation Management Plans, emphasizing their importance and usefulness. But how is this usefulness assessed, controlled and monitored? Step 7 of the HLF introduction to Conservation Management Planning states: 'There is no point in preparing a plan unless people use it' (HLF, 2005). Whilst this statement is difficult to argue with, it may be feasible to examine to what extent Conservation Management Plans are used once funding by HLF has been granted. Also, it would be important to assess whether the produced plans are used to any effect, should the HLF funding application be unsuccessful? Another important issue to consider would be whether Conservation Management Plans are produced outside of the HLF, with for example plans to raise funding independent from this set frame. Ultimately, the main consideration is – is Conservation Management Planning viewed by the stakeholders as a tool for funding only, an unfortunate task to carry out to fulfill the requirements of HLF, or is there an actual benefit to Conservation Management Planning outside of the mere funding scope? The authorities involved in setting up standards for Conservation Management Plans state that the main benefit of planning is 'to help and applicant to better understand the heritage, to help them develop their project, and to help them manage and maintain their heritage' (Clark, 2007). But is this actually the case in practice? Do the stakeholders dealing with the day-to-day management and development of a heritage site view this as the benefit, or rather, as suggested by some literature, a burden they must bear to gain support for their attempts to maintain their site? Through suggestion and persuasion from authorities such as the National Audit Office (NAO),

the Heritage Lottery Fund has begun an extensive review programme of its grant operation. The NAO has stated: "…the Fund should continue to develop its framework for capturing the benefits arising out of its funding so that it can measure and report on the impact it is having and seek to complete this work by March 2008." (Clark, 2008, 23). Is it therefore feasible for heritage professionals, as well as governing organizations also to question the process and potential benefits of Conservation Management Planning? The NAO has also stated that 'many projects experience rising costs and considerable delays (Clark, 2008,12). It may thus be a reasonable question to ask whether the costs and delays involved are due to the process of Conservation Management Planning becoming increasingly complex, time-consuming and labour-intensive. Is there a possibility that we are entering a circle of endless planning in an attempt to meet the requirements set by authorities, to be able to tick all the boxes – planning for the sake of planning with no outcome or achievement?

Illustration 1: Smailholm Tower © Colin Baxter

Smailholm Tower is an example of built cultural heritage with a strongly understood set of value and significance. Located near the border of Scotland and England (otherwise known as

the Borders) in the village of Smailholm near the town of Kelso, the tower has played a significant role in the disputes between Scotland and England, the rivalries between the clans dominating in the area, as well as being strongly linked to and, in fact, acted as an inspiration to perhaps the most significant of the Scottish literature greats, Sir Walter Scott. The structure was taken into guardianship by Historic Scotland, the regional governing body of cultural heritage, in 1951, and has since undergone a number of changes and experienced a range of repair and maintenance strategies (see Appendix I). The works have taken place in order to allow for better preservation of the physical structure, whilst encouraging visitation to the site. However, despite the numerous efforts and the compilation of a Conservation Plan in 2006, the property still suffers from a number of difficulties resulting largely from building defects acting in conjunction with a rather challenging landscape and hostile climate. What makes the site particularly interesting and challenging, is that it has been selected as the permanent home for a contemporary collection of art displayed on the 3 furbished floors of the building

The work presented here will use Smailholm Tower as a living example of Conservation Management Planning in practice. The process of Conservation Management Planning as intended by the authorities and the developers is discussed. This discussion is then linked to the property in question, by a brief description of the issues at hand, and the aims of the existing plan applying to Smailholm Tower. The discussion will then be finalized by a thorough assessment of the results of the research. A number of stakeholders from Historic Scotland and other organizations governing the management of historic properties within the UK and Europe have been contacted in order to assess their views of Conservation Management Planning in practice. It should be emphasized here that the aim of the work presented is not to overtly criticize the process of Conservation Management Planning and its benefits in maintaining

cultural heritage, but rather, to assess how the different stakeholders responsible for heritage sites view this potential tool in their everyday management.

CHAPTER 2:
CONSERVATION MANAGEMENT PLANNING – HISTORY AND PURPOSE:

2.1. Understanding and Choice of Plan

' The historic environment is itself an environmental good that needs to be sustained for the future'

(English Heritage, 2006 19)

There are a number of approaches to understanding a heritage site and producing a preservation or development strategy to allow for better sustainability. A widely accepted approach is that of Conservation Planning, which commonly consists of the following sections (Clark 2001, Ranson 2006, personal communication Edmund Simons, AOC Holdings Ltd, 2008):

- Understanding the site: This should entail the following:

1. an overview of the different types of heritage today
2. An overview of the type of heritage in question
3. a cultural history of the place from earliest times to the present
4. an environmental history of the place from earliest times to the present
5. how the site is managed
6. how people make use of the site
7. any gaps in knowledge

- Assessment of significance (this is considered to be a vital component of any heritage assessment, in that it can be stated that without understanding of the value, there is no heritage. The significance can be based on historical, archaeological, architectural, ecological, spiritual, and community-orientated factors, but linked strongly to the site in

question. In other words, assessment of significance should take in to account the tangible, as well as the intangible.

- Issues and vulnerability (i.e. identification of any issues which may threaten the overall significance of the site in question. These may be issues such as poor management structure or procedures, the physical integrity of the site, lack of understanding of the site and its significance at hand and ability to integrate different components of the site, or lack of interpretation or understanding of the legislative responsibility)
- Conservation policy
- Implementation (i.e. possible schedules, responsible parties, costs etc of works to be carried out)
- Appendices (it has been strongly advised that the main body of the Conservation Plan should be kept to a minimum with easily legible and comprehensible information. The appendices should contain any collected supporting data, preferably in the form of tables and graphs)

As can be expected from the above account, a Conservation Plan in itself can develop in to an extensive account of the heritage site in question. An outline version of a plan such as this, known as a Conservation Statement may be preferred by the stakeholder, particularly where resources, such as staff, time and funding are scarce. A Conservation Statement will usually include sections such as; a chronology of the site, list of key surviving elements, statement of significance, identification of conservation issues and any policies affecting conservation and management decisions (Clark 2001,65). Should a more detailed assessment be required, many stakeholders opt for the use of the Conservation-Based Research and Analysis approach, known as CoBRA. This is the term used for the overall research, analysis, survey and investigation necessary to understand the significance of a building and its landscape, and thus

inform decisions about repair, alteration, use and management. The CoBRA is most likely to be carried out by a Conservation Specialist, and as the name suggests is largely based on conservation-specific issues and scope of actions (Clark 2001, 64).

Conservation Statements, Plans and CoBRA's often act as the basis for a further Conservation Management Plan. Clark (2001, 66) has identified the difference between a Conservation Plan and a Conservation Management Plan as follows: '…it is usually that a management plan will place greater emphasis on the programme of work than the thinking behind it….[Thus] a management plan will normally include a specific schedule of maintenance work often with costs.' The diagram below emphasizes this difference between the two documents.

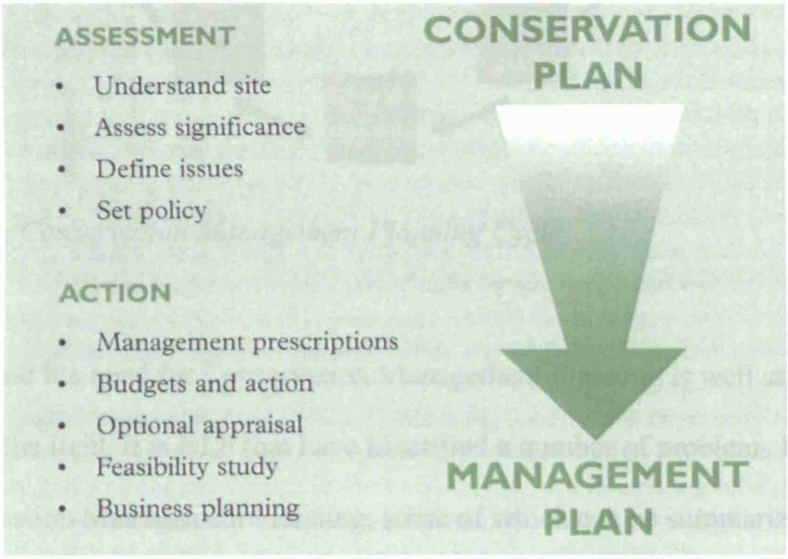

Illustration 2: Example of the categories of action points within a Conservation Plan and a Management Plan

It is clear from any intended use of these plans as set out in the available literature, that the key to a functional process is thorough understanding. In fact, Clark (2001, 66) has defined the need for understanding as follows:

'As long as understanding precedes action, the process will work well'

2.2. Conservation Management Planning – Factors, benefits and issues

The following diagram shows the process of Conservation Management Planning as defined by the Heritage Lottery Fund (HLF 2005, 2):

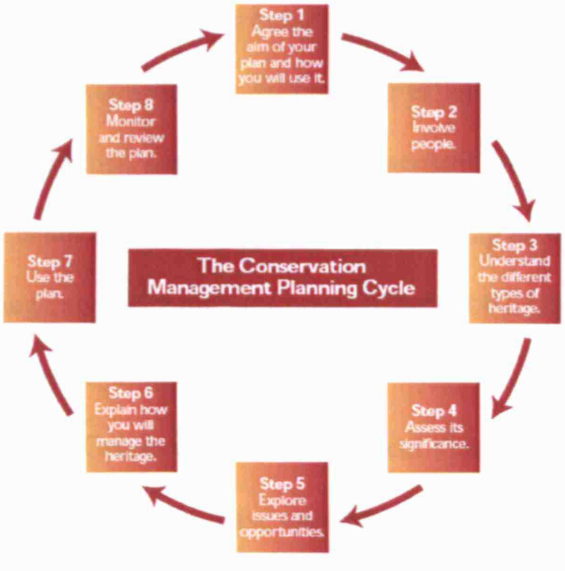

Illustration 3: The Conservation Management Planning Cycle

Whilst this cycle and the need for Conservation Management Planning is well established and recognised within the field, it is HLF that have identified a number of problems linked to the process of Conservation Management Planning, some of which can be summarized as follows:

1. Conservation management plans tend to focus on one aspect of heritage only – i.e ' typically the plan for a building will omit the landscape, a plan for a collection will omit the building' (Clark 2007). In other words Conservation Management Plans often lack integration of the different aspects of heritage, which is considered to encourage conflicts between the different components.

2. It is often thought more appropriate, less time- and labour-consuming to employ the services of a heritage or conservation specialist when composing Conservation Management Plans (Personal communication Grace Deeks, Leicestershire County Council 2007/08). However, it has been noted that these specialists may either lack the confidence or the ability to 'integrate conservation issues'. Conservation specialists are often focused on a material or a topic within their expertise, and hence will concentrate on this selected issue in their conservation management plan, and hence the issue of lack of integration is not overcome by the choice of using an external expert for Conservation Management Planning purposes (Clark 2007, Henry 2006/personal communication lecture: Continuity and Change)
3. The cost of producing a Conservation Management Plan, particularly one that might include preliminary surveys to increase understanding of the asset in question, continues to be an issue of extreme concern.
4. The extent to which conservation management plans are used after creation, whether funding has been granted or not has been raised as an issue, and HLF are in the process of reviewing the monitoring programme (Personal Communication 2008/Edmund Simons/AOC Holdings Ltd)
5. Another issue raised by Clark (2007) is the lack of public and community involvement in the process of Conservation Management Planning as well as that of making the produced plans available to the public. Publicising written plans is thought to encourage understanding of the heritage assets, resulting in beneficial issues such as further public involvement, interest, and inclusion, visitation, financial input and funding, regeneration, education and hence potential overall continuity within change (i.e.

sustainability). It has been widely argued that the key to a successful management of a site is the result of four spheres of influence acting within an equilibrium as follows:

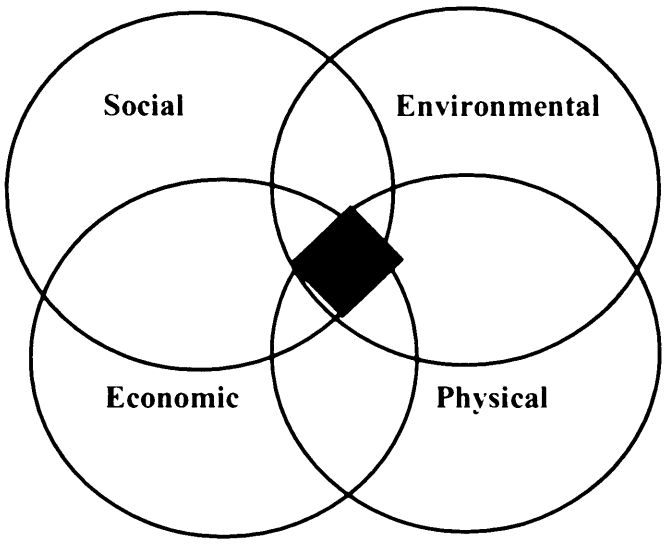

Illustration 4: Interactive spheres of influence of cultural heritage

However, one could easily argue that without the social factor, i.e the public involvement and interest, there is no ground for a successful heritage project (Cassar,2003, 3). Certainly, where a plan is produced for a heritage site, it is the social aspect of the programme that influences the implementation, management, monitoring and maintenance of that plan. The HLF have established a 5-year monitoring programme for the implementation of intended actions laid out in Conservation Management Plans for which it has granted funding (HLF 2005). The monitoring programme is largely based on the process of Impact Assessment, which the Department of the Environment, Transport and the Regions has described as follows:

'...a means of drawing together in a systematic way, an assessment of a project's likely significant environmental effects. This helps to ensure that the importance of the predicted effects and the scope for reducing them, are properly understood by the public and the relevant

competent authority before it makes its decision (DETR circular 02/99 paragraph 9). This process is intended to be an ongoing one, where continuous evaluation of the effects of any change or development is carried out throughout the planned programme. This proactive and reactive process has been expressed in a useful diagram by Clark (2001, 23) as follows:

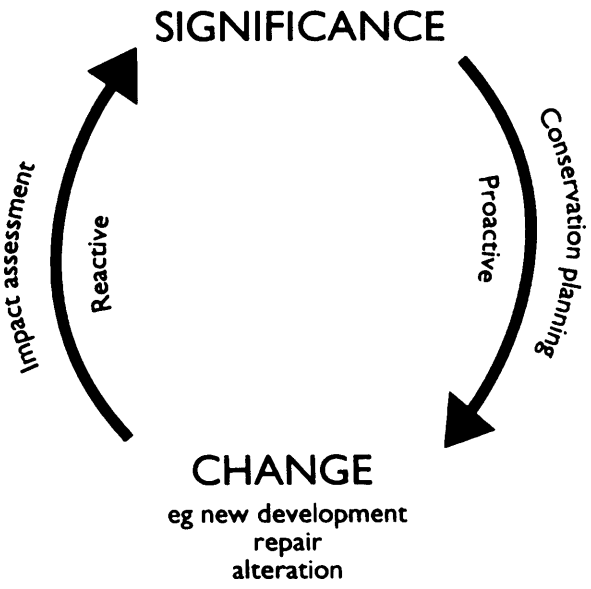

Illustration 5: Proactivity and Reactivity of Cultural Heritage Management

2.3. Conservation Management Planning – the inputs, outputs and outcomes:

The results of this proactive approach are in the process of being assessed, and monitoring of the outputs and outcomes in selected projects has been defined by Clark (2008, 29) as follows:

Outputs are the intermediate effects of a project such as increased visitor numbers, volunteers or trainees.

Outcomes are the final environmental, social or economic impacts of a project

It should be noted, however, that these are definitions and research topics designed for projects and sites which have undergone developments under the HLF funding programme, and thus due to the HLF requirements hold Conservation Management Plans. The question remains,

whether there are identifiable outputs or outcomes for projects or sites with Conservation Management Plans which have not strictly been created for funding application purposes.
The economic sphere of influence is a factor with increasing associated concerns. Despite the significant increase in cultural tourism, for a number of years the field of cultural heritage has been linked with a term known as Market Failure. Due to the understood importance of maintaining an equilibrium between the influences, and in order to preserve the sites and items for the enjoyment of future generations, development of sites is very limited. This essentially results in limitations to visitor numbers and thus income to maintain the site.
'If heritage is such a money-spinner, why does it need public support in the form of government grants, public subsidy and special protection? Why not leave the future care and preservation of heritage entirely to the care of private owners and voluntary agencies?'

(Technical Note, UCL/Cowell, 2005,2)

2.4 The Authorities and the Government

It is also essential to note that Conservation Management Plans for any property are to comply with any governmental planning guidance on historic buildings, areas, landscapes and countryside as well as any existing management agreements (personal communication, Edmund Simons, AOC Holdings Ltd 2008). It is here that research in to government responsibility over cultural heritage becomes of extreme importance. It is through the increased interactive approach by the governing bodies of different countries, that changes are being made to cultural heritage legislation. The first few years of the millennium, in particular, saw a number of countries taking a fresh approach to their culture laws, and new policies and objectives are continually being developed, largely under the umbrella of organisations and bodies such as UNESCO, ICOMOS and the European Council. The world of cultural heritage follows the state of flux that any country and its government is subjected to. The flux, in its

simplest form is created by the changing needs, demands and values of people, which in turn are largely formulated by factors such as education, learning and interpretation (Liisa Nasanen, essay, UCL Module 4, 2007). "The past is a universal concern, not least because the potential for achievement in the present and in the future must be founded on knowledge and understanding derived from the accumulated experience of previous generations from the earliest of times." (Historic Scotland/DNH)

English Heritage has played an increasingly important role in cultural heritage management, particularly with reference to built heritage. In 2006 EH joined forces with the National Trust, the Heritage Lottery Fund (through which the majority of heritage projects are funded within the UK), the Historic Houses Association and Heritage Link in the 'History Matters – Pass it on' Campaign, designed to raise public awareness and encourage involvement in heritage (*Valuing our Heritage* – EH, 2006). These bodies have based their approach largely on the following statement: "Because they care, people are prepared to invest in the historic environment", further supporting the publication *Power of Place* of 2000, defining heritage as inclusive rather than exclusive. The approach acts as an encouragement and an invitation to the governmental bodies (such as DEFRA) and the heritage agencies to act in collaboration to use the resources and skills available to produce a simpler and more flexible heritage protection system, known as the Heritage Protection Review, published as a White Paper in March 2007 (*Valuing our Heritage* – EH, 2006). Whilst this will not be discussed further here, it should be said that the British system is largely seen as an example of a collaborative approach by governmental, public and private bodies to produce a truly interactive system of heritage management (Council of Europe/ERICarts, 2007).

'Intergovernmental institutions, including those that champion the conservation of cultural heritage, are not doing enough to spread the benefits of globalization more widely and

effectively in order to address the needs that the markets not serve. – such as the needs of the environment. Without global structures and effective rules, the strong are bound to dominate the weak.'

(Technical Note, UCL/Cassar 2005, 2)

CHAPTER 3:
SMAILHOLM TOWER – A LOST CAUSE?

Illustration 6: Smailholm Tower © Historic Scotland

3.1. Smailholm Tower – Background

Smailholm Tower is a historic property of extreme significance located in the borders. It was initially constructed by the Pringles family in the 15th Century to act as a fortified farmhouse. The following statement by Historic Scotland gives a brief description of the structure:

' The Tower, oblong in plan, (12m x 9.6 m over thick walls averaging 2.1 m) consisted of 5 storeys. The only entrance at ground level on the south side gives access to the former store and "entresol" floor. A spiral stair connects the Main Hall on the first floor and further private chambers on the 2nd and 3rd floors. The 3rd floor level fives access to wall head walks on the south and north sides.

A high Barmkin Wall surrounded the tower on all sides bar the north elevation and created east and west courtyards. The west courtyard housed a number of our buildings and the only gateway through the Barmkin'

(Historic Scotland, Smailholm Tower Conservation Plan 2006)

Since its acquisition under the guardianship of Historic Scotland, various surveys in to the condition of the property, and subsequent restoration and maintenance works have been carried out. A list of planned actions and action points and schedules for these can be found in Appendix I.

The Condition Survey and Conservation Strategy for the property (2006) includes an assessment of significance , which summarises the value of this site as follows:

1. One of the most evocative sights in the Border country, bringing easily to the mind notions of reiving, 'Steel Bonnets', and the depredations that were once a common-day occurrence.
2. A rare instance where the visitor can appreciate the key relationship between the tower house (restricted to family use) and the outer (great) hall (used for corporate hospitality).
3. The excavations shed fresh light on the way of life of Scottish Borderers in the late-medieval era, including such aspects as diet (they didn't eat fresh fish, only seafish) and early smoking habits!
4. The extensive alterations carried out by the Scotts after 1645 illustrate well how later lairds tried to sustain such late-medieval towers into the modern era, chiefly (as here) by downgrading the tower and building anew alongside.

5. The intimate link with Sir Walter Scott gives it a particular potency and magic. Smailholm, border ballads and Scott's own profound contribution to literature are all intimately linked together.

Adding to these points, the site shows a clear social influence within the area, in that '... Smailholm Tower is sufficiently distant from modern settlement not to impact overly much on present-day life. However the prominence of the tower house in the rolling landscape of the Merse, and its intimate connection with Sir Walter Scott, continue to five it a significance in the Border life and culture.' Whilst the proposed spiritual significance of the site due to an expected presence of a chapel structure was abandoned by the findings of the 1980s excavations at the site, the aesthetic value of the site is well-recognised, as detailed by P. Ranson (2006): 'Smailholm has a dominance in the rolling landscape of the Merse out of all proportion to its modest proportions. It can be seen from Hume Castle, Berwickshire, from Wark Castle on the English side of the River Tweed, and from many another distant viewpoint. It contributes powerfully to the popular notion of Scottish Borderers in medieval times standing up to their English aggressors (Scott himself described the tower as 'standing stark and upright like a warden'). The tower also gives spectacular views out over that same rolling landscape, particularly the Eildon Hill to the West but also most surprisingly, on a clear day, to distant Bamburgh Castle on the Northumbrian coast.

It is not, however, only the points above that make Smailholm Tower a site of extreme importance. The historical and archaeological significance is clear as well as the extraordinary value of the architectural features. These are summarized in Appendix I: Interim Statement of Cultural Significance – Character of the monument. Where specific interest will be drawn towards, is the current use of the tower as a permanent exhibition space for cultural historical and contemporary items, as mentioned above. The presence of these items, since 1983, clearly

adds to the artistic value and significance of the site, and is likely to act as a successful visitor attraction aside of the tower itself. Displayed on 3 storeys, the exhibition consists of a collection of costumed doll-figures by a local artist Anne Carrick and tapestries and paintings by her husband MacDonald Scott, all relating to the *Minstrelsy of the Scottish Border* by Sir Walter Scott. The Interim Statement of Cultural Significance in the Condition Survey and Conservation Strategy (2006) states: 'The Exhibition is a wonderful evocation of Scott and his *Minstrelsy*, and is entirely appropriate for Smailholm Tower, which Scott himself freely acknowledged introduced him to Scottish history, poetry and literature.'

3.2 Environmental Concerns and Issues

Whilst the significance of the site, with its context and contents is well established, Smailholm Tower is far from being without challenges and problems. As stated above, this is a remote property surrounded by the harsh Scottish landscape and subjected to the hostile Scottish climate. Despite numerous efforts of stabilizing the building fabric and the contents it houses, the performance of the building can only be described as less than satisfactory. The condition features of the structure and proposed action points of a quinquennial survey carried out by Historic Scotland in 2006 can be seen in Appendix I but the overall concerns can be listed as follows:

1. The masonry appears to be in sound condition but shows salt efflorescence on the interior face of some stones on all the walls and some mortar joins, particularly noticeable on the ground and 1st floors.

Illustrations 7A and 7B: Salt efflorescence on 1st floor

2. There is a noticeable amount of staining of some faces of stones and mortar joins on interior surfaces and some areas of the interior stonework appear to be continuously wet.

Illustration 8: permanent dampness of stonework in stairwell

3. Some stones on the interior walls appear to be actively cracking, spalling and where plaster exists, some cases of delamination are noted. This is considered to be the result of salt recrystallisation and efflorescence.

Illustration 9A and 9B: Active degradation of the stonework

4. There is evidence of water penetrating through the vaulted ceiling of the 2nd floor, where severe wetting of the stones is noted, as well as the presence of algal growth in certain areas.

Illustrations 10A and 10B: water penetration in garderobe on 2nd floor

This water penetration is also causing severe spalling of the red sandstone around the fireplace.

5. The problem of water penetration is most severe on the 3rd floor where severe cases of stone wetting, algal growth and stone cracking and delamination are found.

Illustrations 11A and 11B: Water ingress on 3rd Floor

6. There is a large amount of water ingress on the walls, the ceilings as well as from the chimney shaft – during a site visit in December 2007 it was noted that in an attempt to contain some of the free running water, numerous buckets had been placed below the areas worst affected by this.
7. The external wall stones are acting as a preferred habitat to different species of lichen, particularly where free water run-off is constant (as seen below) and some areas are reasonably severely eroded.

Illustration 12: Lichen growth and free water run-off on North Elevation

It should be noted that all three floors act as the galleries for the items described above. The internal environment within the galleries is a cause for concern due to the nature of the artifacts displayed as well as the building fabric itself. Details of the environmental monitoring programme for the previous year (from January 2007 to January 2008) can be seen in the data presented in Appendix II. The conditions within the individual galleries can be summarized as follows:

3.2.1.Ground Floor, 1st Floor Gallery and Garderobe:

As seen in the data presented in Appendix II the annual average for Relative Humidity (%) within the 1st Floor Gallery is 68% with the values for minimum and maximum RH% of 39% and 89% respectively. It should be stated that below the 1st floor gallery is the site shop and interpretive mezzanine gallery – an area which is heated during opening hours. This particular space is considered to be the most stable with RH% fluctuations of between 30 and 60% during

the summer months of every day opening. The temperatures within this space will vary between 15 and 25°C, indicating that the shop area is often overheated. During the winter period, the site is only open during weekends, and thus the temperature and relative humidity fluctuations for some 6 months of the year are much greater, as seen in the data presented. There is a connecting hatch between the mezzanine level and the 1st floor, which is continuously closed. However, as there is considered to be excessive heat (or dry, warm air) on the lower level and problems with higher relative humidity levels in the 1st floor gallery, it has been suggested that opening the hatch during hours of heating may assist in evening out the environmental conditions within the two spaces (personal communication/Preventive Conservator/Historic Scotland, 2008).

A notable amount of liquid moisture ingress was witnessed during a site visit carried out on August 20th 2008 as exemplified in the image shown below.

Illustration 13: Liquid moisture ingress on 1st floor.

On the day of the afore mentioned site visit, the measured Relative Humidity (%) was 69% and the temperature 19°C. The environmental fluctuations are ideal to allow for crystallization of soluble salts within the building fabric, causing salt efflorescence and structural failures in the

stones as shown above. However, the prevailing conditions have not encouraged excessive mould growth, and only small areas of microbiological activity were noted during the visit.

3.2.2. Second Floor Gallery and Garderobe:

When ascending further to the second floor gallery, the issues with moisture penetrating through the building fabric to the internal spaces becomes increasingly evident. This has been shown above with images of extreme mould growth and water penetration, particularly in the garderobe area, where 23 buckets and containers had been placed to collect the water penetrating through the vaulted ceiling. The condition of the stones within this space appears to be rapidly deteriorating with severe cracking and spalling noted on a large number of stones across the ceiling.

Illustration 14: Cracking and spalling of ceiling stones within garderobe of 2nd floor

Overall the internal surfaces of the stones throughout the second floor show a case of 'damp air' where condensation due to high RH% levels is visible. This space is know to show maximum levels of RH% of 97%, whilst on the day of the site visit (20/08/2008) the figure noted was 72%RH. The annual average of RH% within this space is 72%RH, which has

encouraged salt efflorescence, although to a lesser degree than that noted in the 1st Floor Gallery.

3.2.3. Third Floor Gallery

The third floor gallery displays similar environmental characteristics, as those noted on the second floor, but perhaps to a degree of greater concern. The average Relative Humidity (%) for this space is 81%RH, whilst on the day of the site visit this was measured at 84%RH. Overall, the visitor will be able to *feel* the high moisture levels present in this space. The air if 'heavier' and the presence of mould can be detected by the odour in the air alone. The condensation on the window-panes is also of a greater degree than that noted in the lower galleries. Certainly, the permanently high Relative Humidity (%) levels have allowed for flourishing mould growth along all the walls, as shown in the image above (Figures 13A and 13B). It should be noted here, however, that the high humidity levels have ensured that crystallisation of soluble salts is not possible and hence, no salt efflorescence is noted within this space. The high figures for Relative Humidity do, however, pose a particular threat to the items displayed within the gallery. As mentioned above, these are contemporary art, and range from wool-based tapestries to composite figurines and water-colour paintings, examples of which are shown below:

Illustrations 15A to D : Contents of 3rd Floor Gallery

The susceptibility of these materials to deterioration due to high and fluctuating Relative Humidity levels has been widely noted and is a cause for great concern for the Historic Scotland Collections Management Unit (personal communication/Historic Scotland/ongoing since June 2007). In an attempt to stabilize the conditions within the display cases where the figurines reside, Historic Scotland have taken steps to experiment with localized control of the display environment by placing Artsorb™ underneath the base of the display cases, to maintain Relative Humidity (%) levels within the cases of below 70%RH. This is a recent development and the results of the experiment are yet to be assessed. This experimental programme was put in place in conjunction with the recent remedial conservation treatment of the figurine collection. The collection was severely suffering from cracking and spalling of the plaster components of the figurines, as well as visible mould growth on the textiles (personal communication/Preventive Conservator/Historic Scotland/August 2008). Some of the signs of active deterioration are still visible on the figurines as exemplified by the image below:

Illustration 16: Signs of active deterioration on figurine on 3rd Floor

It is important to also note, rather as a side comment, that the tapestries distributed throughout the Tower also underwent conservation in early 2008, due to concerns for active pest infestation and physical defects where the fabric was seen to be buckling due to the high RH% within the galleries. The conservation was completed in March 2008, and the items reinstalled in their original locations. It was during the site visit carried out in August 2008, that many of the tapestries were already showing signs of pest infestation and physical collapse.

Illustration 17: Signs of Active Pest Infestation in 2nd Floor Gallery

The environmental conditions within these galleries are becoming increasingly important, and the focus on an understood need for improvement, as it is planned that Smailholm Tower would act as a temporary exhibition space for a small assemblage of archaeological finds (personal communication/Historic Scotland/August 2008).

The Third Floor Gallery is particularly susceptible to environmental impact due to extreme water and moisture penetration through the building fabric, resulting in the water ingress described above.

3.2.4. The Wallwalk

There are two doors leading to the wall-walk on the North and South elevation of the building. The doorways themselves are not entirely air-tight and large gaps between the door-frame and the surrounding stonework were noted during the site visit in August 2008. The access to the wall-walk allows for insight into the roof structure, which is considered to be the main contributor to the environmental problems within the entire building. Being composed entirely of stone, and due to the presence of pointing failures, the roof allows for free water run-off along the sides of the building, which is clearly seen in Figure 14 above.

The constant water run-off over the centuries has resulted in extensive microbiological and lichen growth seen as vertical striations along the wall. Historic Scotland have taken steps to overcome the problem of free water run-off by implementing testing areas with different coverings on the roof, namely the original stone, sedum and turf, as seen in the image below. A plastic covering has been used as a control, where the water-run-off is expected to be at a maximum (100%)

Illustrations 18A and B: Roof coverings on North elevation and water collection tanks for measurement

The performance of these coverings in terms of their ability to collect and retain rainwater falling on the structure has been measured and monitored over the previous 21 months and the results of the experiment for the period between November 2006 and March 2008 can be summarized as follows:

Type of covering	Water run-off (%)	
	North elevation	South elevation
Plastic (control)	100	100
Sedum	62	43
Turf	39	35
Stone	78	61

Table 1: Water run-off percentages from roof covering comparison study

A discussion with the Preventive Conservator of Historic Scotland showed that whilst the turf covering showed the best water collection capability as seen in the results shown in the table above and graphs displayed in Appendix III, the sedum covering showed the greatest durability in varying seasonal weather conditions, i.e direct sunlight and periods of low or no rainfall would result in the grass drying out, thus affecting its performance overall. This can be seen in the comparative images of the grass covering on the North side and the South side respectively:

Illustrations 19A and B: North roof (A) and South roof (B) turf covering

During the site meeting with the Preventive Conservator of Historic Scotland it was agreed that the imminent climate change with increased rainfall is likely to accentuate the difficulties with

the physical and environmental management and sustainability of Smailholm Tower. The issue with liquid moisture penetration, water ingress and overall presence of high humidity levels within the building fabric and the interior spaces can only be expected to become increasingly problematic, and thus the need for a decision on the roof covering is widely encouraged. It became evident, however, that a more interventive approach to Smailholm Tower may be unavoidable, as preventive measures, such as localized environmental control using Ardsorb in display cases and the use of conservation heating in the galleries cannot be expected to provide sufficient stability for the items displayed at Smailholm or certainly, the building envelope itself. Indeed, a statement by the Preventive Conservator of Historic Scotland supports this view: 'Should the required resources be available, only a full programme of works for the repointing and stone replacement (where required) can be expected to provide the starting point to successful maintenance and management of Smailholm Tower' (Personal communication/ Preventive Conservator/Historic Scotland/August 2008). Indeed, it can be argued that in light of the issues of climate change, the concerns about the environmental conditions and building performance of Smailholm Tower may be expected to be further emphasized. These climatic concerns are voiced in a statement by Historic Scotland as follows:

'Predictions of climate change over the next 100 years indicate extreme variations in weather patterns and, particularly, increased rainfall and flooding, higher average temperatures and increased frequency of storms across Scotland. These changes will impact on Scotland's traditional buildings by inducing enhanced rates of natural decay; on her inland archaeology by riverine flooding and flooding of coastal sites through rising sea levels; and on her landscape by changes in vegetation growth and soil erosion. The natural drying-out of saturated walls or flooded buildings, frequently requiring many months is often now subject to commercial and

insurance pressures to restore habitable conditions rapidly. This may lead to unforeseen failure in the physical and chemical composition of materials.

(Cassar and Hawkings, 2007,10)

3.3. Economic and Social Vulnerability:

One of the so-called 'subsidiary purposes' of the HLF is to 'promote conservation as an integral part of urban and rural regeneration.'(Clark, 2008, 27). Whilst regeneration of the rural environment around Smailholm Tower would presumably allow for better visitation access and numbers and hence encourage economic and social growth (e.g with increased involvement and interpretation), it is likely that such development would cause conflict with preservation of the natural rural landscape acting as a setting to this historic feature. The image below shows a map of the immediate landscape surrounding Smailholm Tower, with details of land-use.

Illustration 20: Map of land-use around Smailholm Tower

This is a risk that could be considered of great likelihood, particularly when the area overall contains other extremely significant properties, namely Melrose Abbey, Dryburgh Abbey, Jedburgh Abbey Hermitage Castle and Greenknowe Tower. A map showing the interrelationship between these sites is shown below:

Illustration 21: Map of cultural heritage sites in proximity to Smailholm Tower

The HLF and authorities involved with Conservation Management Planning appear to consistently claim that through proper, and adequate professional planning, conflicts such as this one (economic and social vs. environmental) can be minimized, if not eradicated (HLF 2005, English Heritage 2006, Clark 2008, 27).

Smailholm tower, as indicated above is a classic example of market failure (personal communication,Preventive Conservator/Historic Scotland, 2008, Cowell 2005, 2), The site receives approximately 7,000 visitors per year, most during the summer months of opening (personal communication,Steward/Smailholm Tower/2008). Admission is charged for but fails to produce sufficient income for the upkeep of the property. Thus, Smailholm relies on government grants and donations from the public, which allows for the general maintenance and repair. However, as is seen above the concerns regarding the property are of much greater gravity and it is likely that without grants from external funding bodies, such as the HLF, the required development works will not be feasible. The maintenance and repair programmes in

place are likely to decline in sustainability as the problems with the building fabric and the environmental conditions within the galleries worsen. Through this decline, the attractiveness of the site is likely to lessen and visitor numbers may fall, resulting in a further down-ward spiral with overall sustainability of the site. Also, as mentioned above, the site is linked closely to the surrounding landscape and other historic properties, which, should any development take place to allow for better visitor access and possible regeneration of the general area (through provision of jobs and overall increase in tourism of the area) may be seen to be jeopardized in terms of their individual significance.

3.4 Smailholm Tower Conservation Plan – A summary:

As indicated above, a Conservation Plan for Smailhom Tower was produced in 2006 with the intention of allowing for full research and identification of the values and significance of the site in question, as well as the history of conservation and repair, a full condition survey and establishment of existing and future conservation needs. A copy of the Conservation Plan is found in Appendix III. As can be seen, a large part of the volume of the Plan, consists of identification of the existing conservation issues – a summary of which can be found in the previous section. During discussions with Peter Ranson, the District Architect for Historic Scotland, it was established, that whilst encouraging the production and use of Conservation Management Plans for properties under the care of Historic Scotland, further documentation allowing for assessment of management issues, options appraisal and feasibility study has not yet been undertaken for Smailholm Tower. The Condition Survey component of the Conservation Plan clearly concentrates on current issues of physical instability, displaying numerous points for short-term remedial action. A longer-term approach for the physical

maintenance of the site is found in the section titled 'Conservation Strategy', the statements of which are displayed below:

- Continue to pursue a long term solution to the water penetration at roof level, following and evaluation of the soft capping trials presently underway. (this will involve consideration of short term options for the maintenance of the collection at this level). If it is decided not to implement a soft capping over the whole roof, and there is a delay in implementing other options, consider lead capping at wallhead to ensure run off and avoid any penetration at this vulnerable location.
- Programme the repointing of the east and west gables from wallwalk up to apex, and the south dormer, in a lime based mortar within the next five years.
- Continue to pursue methods to improve the internal environment, (not only for the long term stability of the fabric, but also the collection) following the results of environmental monitoring currently in progress.
- Consider installing a dpm and new surface finish over the existing finish on the south wallwalk to reduce water penetration in this location.
- Continue to explore options for preventing water penetration into the 2nd floor garderobe on the north elevation.

As indicated above, the first action point of carrying out trials for soft roof capping has been underway since November 2006, and it would appear that the turf roofing has had some considerable successes in minimizing the direct penetration of water through the roof panels in to the top floor gallery. However, the matter of water ingress along the walls and open chimneys still remains. It appears that the trials for lead capping at the wallheads has not been successful, contributing to this ingress. The environmental monitoring programme, as discussed is continuous and ongoing, and some results for this can be seen in Appendix II.

CHAPTER 4:
DISCUSSIONS WITH STAKEHOLDERS – WHAT DO THEY THINK?

4.1. General Findings and Limitations:

The question of whether Conservation Management Plans are a tool to aid the sustainability and management of sites of built cultural heritage remains, and one could argue, that this is a question which can only find an answer in the day-to-day stakeholders and managers of cultural heritage. Thus, as stated above, the question was introduced to a range of stakeholders, whether private owners of historic houses, conservation officers of organisations overseeing maintenance and repair practices, managers and administrators of properties open to the public, and directors of governing bodies such as Historic Scotland and European Union Historic Houses Association. Altogether some 350 stakeholders were contacted, and the general points raised by these discussions are introduced here. However, despite numerous attempts and using a number of different media to approach stakeholders, the level of response can only be described as disappointingly low. It must therefore be emphasised that, whilst a great amount of interest was received from those organizations or individuals from whom response was received, there also appears to be a reluctance to provide comment on the established process of Conservation Management Planning. One could argue that the stakeholders do feel a clear incentive for obtaining a Conservation Management Plan for their property, but often feel that they do not have the resources to carry out the work required.

4.2. Stakeholder comments

4.2.1 Lamport Hall

A property which has recently produced a Conservation Management Plan (June 2008) is Lamport Hall in Northamptonshire stated that a Management Plan was opted for '...in order to be more fully prepared for its future preservation and management.'. The plan was created as a

consequence of extensive restoration works of the Hall. Due to the recent creation of the plan, none of the suggested practices have been put in place to date, but just as the Plan itself was constructed in-house, the review process will also be carried out internally to ensure that the presented policies have been addressed. However, it was also found that the plan in question has no set time-frame or schedule for the suggested works but monitoring of the programme will be carried out on a quinquennial basis. The stakeholders often feel, as is the case with Lamport Hall, that an in-house Conservation Management Plan not only allows for better understanding of the site itself through the process of research and surveying, but also, for a better management of the resources available and thus a more cost-effective approach. This was mentioned as an alternative to a Plan created by a commercial heritage consultant, where the costs of Conservation Management Plans can vary between £10,000 for an enlarged Conservation Statement, to approximately £30,000, thus averaging at £14,000 to £16,000 (E. Simons, AOC Holdings Ltd. 2008/personal communication). Another benefit was that of the Plan existing as a single document enclosing all plans and results of research and surveys in one, rather than the stakeholder having to consult different plans and documents for information on different components of the site. A disadvantage for Conservation Management Planning as a process was also identified by Lamport Hall, in that Plans can be lengthy and difficult to decipher, as well as being resource-consuming.

4.2.2. The Landmark Trust:

Another important source for discussion was that of The Landmark Trust. As the organisation manages over 190 properties, definitive answers could not be provided with regards to specific properties, but overall comments on the process of Conservation Management Planning was provided. As the organisation manages the buildings under their care themselves, they feel it is important to have Conservation Management Plans in place to guide their decisions on the

management of the site in question. Equally to the issues mentioned by Lamport Hall, The Landmark Trust feel that in their current format Conservation Management Plans are often extremely long documents with extensive detail and 'endless repetition', which makes them difficult to refer to. Like with Lamport Hall, the Landmark Trust Plans do not hold time-frames or schedules, nor cost details, but rather, their benefit is seen in 'reaching consensus, especially when negotiating with others'. Overall, for organizations such as the Landmark Trust, the usefulness of Conservation Management Planning is largely seen in funding application purposes where arguments are more likely to be weighted by statements presented in the written plan. The Landmark Trust have identified this as: '...they have helped negotiations sometimes, e.g. "The Conservation Management Plan recommends..." presents a stronger argument than, "We think that...".'. Another statement made by The Landmark Trust as owners and managers of historic properties is as follows: '...the Landmark Trust has been an informed, experienced and sympathetic owner of historic buildings since 1965. We have restored many buildings without the need for these plans and don't feel therefore that we rely on this type of plan. However, they could be useful for a new, less experienced building owner.' This is an important point to take in to consideration when assessing the usefulness of Conservation Management Plans. As stated, they do allow for better understanding for the sites in question, and create a foresight to how to better manage and maintain a property, but one could easily argue, and this appears to be the case with most property owners and managers, as established during discussions with them, that if a property has been in active use, whether lived in or in regular use as a venue or a museum (or a combination of the two, as is the case with many historic houses), maintenance and repair exist as a natural part of the life of the property. These types of works are carried out when and where required, and no further planning for this exists.

4.2.3. Grimsthorpe

This has been voiced by the Manager of Grimsthorpe, where he states: 'Planning for any long-term work is essential. Collection Conservation would benefit from both a strategic (long-term) plan and acute (day-to-day) plan. We need to consider both conventional collection management and the care of the estate, land and its historic wildlife habitats. It is possible to argue that the collection and the estate have been successfully managed for the past 500 years, without a formal Conservation Management Plan. It is still in good shape and successive generations have steered its management using informal procedures. Is there a case for taking a "if it's not broken, why mend it"-approach?'

This is a view that has been reflected across the board of stakeholders of cultural heritage. A brief discussion with a Manager of Historic Scotland brought this view across considerably. The general conclusion appears to be that Conservation Management Planning, as the existing process dictates, requires significant input of resources and thus create budgetary, staff, and time-constrictions with very little actual beneficial outputs or outcomes when compared to the more traditional approach of maintenance and repair. There is also an apparent consensus that Plans, often end up as being perceived as a less practical approach to an already existing, and functional maintenance programme, and are often side-stepped or overridden by the latter. This 'shelving' phenomenon is viewed as unfortunate but often unavoidable, where the requirement to repair takes presedence over the need to plan.

4.2.4. Newliston

This, again is clearly seen in the answers provided by another historic house, known as Newliston in Kirkliston, West Lothian. This site has taken all the steps required to produce a Conservation Management Plan, which has been in place for 12 years. The plan is for 50 years

and covers the following time-frames: 1994-2000, 2001-2010 and 2011 – 2050. Newliston opted for the plan in order to 'define conservation priorities for the designed landscape and give short, medium and long-terms action plans'. Whilst they consider their plan to be appropriate for the site and see benefits in the overall guidance for the management of the site, the difficulties in putting the plan to action and keeping up with the planned programme of works have become evident over the years. Their commitment to the sustainable management of the site is clear, but the responses reflect the all too common reality, where other commitments and restricted resources (i.e. time, money and staff) cause delays in the planned schedule. Another issue is raised by Newliston, in that as any planned repair, maintenance or conservation/restoration work is contracted out to service providers, much of the time of the Newliston management staff is spent in attempting to find a suitable contractor for the works detailed in the plan. Thus a point of review for this particular plan might be that a list of *bona fide* tradesmen for the different types of work is included. Newliston appear to have adopted a proactive approach, in recognition of the weaknesses of their plan in that a review of the plan was carried out some years ago 'to highlight changes in priority and give [us] new momentum. The review process is also powered by Historic Scotland, where an annual report of the progress of Newliston with their Conservation Management Plan is submitted to the governing body, CTO.

CHAPTER 5:
RESULTS AND CONCLUSION:

It can be concluded that the difficulties with the existing process of Conservation Management Planning have been widely recognised. However, the need for planning is equally widely understood and the problem-solving benefits of appropriate management are considered to overcome the solution-focussed approach of short-term control (Cassar, 2001,1). Historic Scotland, as a governing body have taken the collective approach where Conservation Management Planning will be implemented as a protocol: 'It has been decided that Historic Scotland Properties In Care Division will embark on a programme of compiling management plans for all our sites, therefore, it can be taken that we consider they will be of benefit.' (District Architect, P.Ranson, Historic Scotland/Personal Communication, 2008). The incentive for making use of Conservation Management Plans outside of the funding application purpose is emphasised as shown in a comment provided by a representative of the Inspectorate of Historic Scotland: 'Historic Scotland's Inspectorate finds the CMP process very valuable in establishing that an applicant (whether for grant or for consent of some sort) understands the significance of the heritage asset and so whether proposed changes to it could either enhance or conflict with that significance. An applicant who uses it only to obtain funding is therefore not using it to assist the other desirable actions set out in this question.' (Mark Watson, Historic Scotland/personal communication, 2008). Certainly, in light of the overall plans of Historic Scotland, a Conservation Management Plan is due to be developed for Smailholm Tower. However, will the plan assist in overcoming some of the issues discussed in this report? The Preventive Conservator of Historic Scotland appears confident: '... because a full understanding of a site is important. A good CMP will give this. It is also useful to have policies to manage change based on this understanding.' A reservation about the practicality

and use of Conservation Management Plans after their production still remains, however: 'better use of them would be as a live management tool for the site that is referred to, updated and constantly live.' (Preventive Conservator,Historic Scotland/personal communication, 2008)

Conservation Management Planning is an extensive process, which, to date, has not been utilized to its intended and entire potential. Since its inception Conservation Management Plans have seen their main use in funding applications for different types of development for sites of cultural heritage. Cultural heritage is in a constant state of flux and thus susceptible to environmental, economic, social and political changes and the inevitable interaction between these factors. Conservation Management Planning can be argued to have been developed as a tool to holistically manage these changes, to allow for long-term preservation and sustainability of cultural heritage, whether the tangible or the intangible. However, one could also argue, that many heritage projects and sites are weighting their management approach unevenly across the afore mentioned spheres of influence, often focusing on the economic component. Accessibility and Interpretation plans as components of the Conservation Management Planning process are frequently used to gain economic outcomes, perhaps in an attempt to reverse the effects of market failure within certain examples of cultural heritage. Cultural heritage has expensive implications – annual repair and maintenance costs are considerable and with an increasingly demanding global environment, these costs can only be expected to rise. Is it therefore not reasonable to expect owners of historic properties, as well as, managers of heritage organizations to view Conservation Management Planning as a tool to gain funding in order to meet these demands and to fulfill their responsibility of maintaining their site for the enjoyment of future generations? Based on various conversations with stakeholders of built cultural heritage, whether public or private, it can be concluded that the benefits and potential

of Conservation Management Planning are little understood. The differences between the various types of plans and documents are not known and often it would seem that the titles of these documents are misleading. The authorities involved in developing the process of Conservation Management Planning are continuing to release interpretive notes on the process and numerous sources of information have been available since the inception of this tool. However, it may be feasible to note that this information may not have filtered through to the day-to-day stakeholders of individual sites. Interpretation and understanding are key to any functional process and it may be suggested that the onus is on the governmental bodies to ensure that stakeholders of cultural heritage are aware of the support (and tools, such as Cost-Benefit Analysis, Cassar 1998) available to them to allow for a holistic approach to the management of their site. Through distributing knowledge of the process of Conservation Management Planning to the stakeholders, the authorities could be allowed further insight in to the issues involved in the management of different types of cultural heritage. Similarly, the stakeholders could experience a more fulfilling connection with their site, and through this understanding, view its true value and significance.

A direct approach between authorities and the stakeholders would allow for two-way communication where any issues and matters would be resolved imminently through proactive review and problem-solving. The importance of a direct connection of the parties involved in any given project is emhasised in the following statement:

'At the end of the day a Conservation Management Plan is just a document. But for HLF as a grant giver, it is a critical one – it provides us with the assurances that underpin a decision to support a project, but it also acts as an indicator of risk. Twelve years of assessment have shown us that one of the biggest risk factors in a successful project is the strength of an applicant's own commitment, ownership and involvement of in a project. A plan done by an

expert for HLF not with and for the applicant, is of little help to the client and could present a risk for HLF. The best plans enable and empower a site manager and are of long term benefit to them, the worst are simply paper exercises.'

(Clark, 2007)

APPENDIX I: SMAILHOLM FLOOR PLANS, SUMMARY OF REPAIR AND MAINTENANCE, STATEMENT OF SIGNIFICANCE

SITE PROFILE

Profile Sheet
Guardianship/Location Plan/Site Plan
Floor Plans and Section
Drawing Archive

Plans of Tower and environs in the 15th and 17th Centuries.

SITE PROFILE

MONUMENT	Smailholm Tower.
DEPOT /SECTOR	Melrose / 3.
CODE NUMBER	1519
BUILDING LOCATION	Near Smailholm village, 6 miles north-west of Kelso.
0.S. GRID REF. No.	NT 637 346
MONUMENT DESCRIPTION	Scheduled monument. In an elevated situation on a rocky outcrop, Smailholm is a small rectangular tower set within a stone barmkin wall.
SITE CLASSIFICATION	Northern Ecological Services Report Habitat, Bat potential. Adjacent to Site of Special Scientific Interest, (Smailholm Loch S.S.S.I.)
ACCESS	A68 Melrose to Jedburgh road, signposted from St. Boswells to monument car park.
SECURITY	Steward in summer. Keykeeper in winter.
SITE ACCOMMODATION	Steward's office, toilet and mess room.
MATERIALS STORAGE	Office / Kitchen cupboards.

PUBLIC UTILITIES

GAS	No.
WATER	No.
ELECTRICITY	Mains electricity.
DRAINAGE	No.
WORKING RESTRICTIONS	Steep climb on rough unmade tracks from car park to Monument. No public toilets. Low narrow doorways.
EMERGENCY CONTACT	**CROFT AN RIGH HOUSE. TEL. 0131-558-9326** **FAX. 0131-558-9327** **Call-out, silent hours 07831-696-301 (365 Days of year)**

HISTORIC SCOTLAND

SMAILHOLM TOWER

LOCATION PLAN O.S. GRID REF. NT 637 346

MONUMENT NO. 1519
ARCHIVAL NO.280

SITE PLAN

APPENDIX II: SMAILHOLM TOWER – ENVIRONMENTAL DATA

APPENDIX III: SMAILHOLM TOWER – ROOF COVERINGS WATER COLLECTION CAPABILITY SURVEY AND WEATHER STATION DATA

APPENDIX IV: EXAMPLES OF ANSWERS RECEIVED TO QUESTIONNAIRE

Conservation Management Planning – A way to sustainability?

Name of Property/Site:

If no, please answer the following:

13. How much do you know about Conservation Management Planning?

14. Do you see any benefits in Conservation Management Planning?

15. Would you consider using a Conservation Management Plan for your site?

16. Do you have the resources in place to develop a Conservation Management Plan?

17. Do you feel obligated/Have you been given sufficient support by the authorities in your area to develop a Conservation Management Plan for your site?

18. What (if anything) would you change about the process of Conservation Management planning as outline by the authorities?

19. Do you see Conservation Management Planning as a tool to apply for funding to aid the development, maintenance, management and sustainability of your site? Do you see other uses/benefits?

Thank you for your help.

Conservation Management Planning – A way to sustainability?

Name of Property/Site:

13. How much do you know about Conservation Management Planning?

14. Do you see any benefits in Conservation Management Planning?

15. Would you consider using a Conservation Management Plan for your site?

16. Do you have the resources in place to develop a Conservation Management Plan?

17. Do you feel obligated/Have you been given sufficient support by the authorities in your area to develop a Conservation Management Plan for your site?

18. What (if anything) would you change about the process of Conservation Management planning as outline by the authorities?

19. Do you see Conservation Management Planning as a tool to apply for funding to aid the development, maintenance, management and sustainability of your site? Do you see other uses/benefits?

Thank you for your help.

Liisa Nasanen
UCL Centre for Sustainable Heritage

Conservation Management Planning – A way to sustainability?

Name of Property/Site:

2. If so, could you give a brief outline of its purpose?

3. How long has the plan been in place for?

4. What practices have you adopted to manage the plan?

5. Do you feel you have been given enough support by the authorities to carry out the plan to your satisfaction?

6. What (if anything) would you change about the plan?

7. What (if anything) would you change about the process of Conservation Management Planning, as outlined by the authorities?

8. Do you feel the process is beneficial to your site?

9. Is there a time-frame set to carry out the practices introduced in your plan? If so, what is it?

10. Do you feel constrained by this time-frame?

11. Do you think the plan has allowed for the necessary resources to carry out the practices suggested by your plan?

12. Do you see Conservation Management Planning as a tool to apply for funding to aid the development, maintenance, management and sustainability of your site? Do you see other uses/benefits?

If no, please answer the following:

Thank you for your help.

Liisa Nasanen
UCL Centre for Sustainable Heritage

Conservation Management Planning – A way to sustainability?

Name of Property/Site:

2. If so, could you give a brief outline of its purpose?

3. How long has the plan been in place for?

4. What practices have you adopted to manage the plan?

5. Do you feel you have been given enough support by the authorities to carry out the plan to your satisfaction?

6. What (if anything) would you change about the plan?

7. What (if anything) would you change about the process of Conservation Management Planning, as outlined by the authorities?

8. Do you feel the process is beneficial to your site?

9. Is there a time-frame set to carry out the practices introduced in your plan? If so, what is it?

10. Do you feel constrained by this time-frame?

11. Do you think the plan has allowed for the necessary resources to carry out the practices suggested by your plan?

12. Do you see Conservation Management Planning as a tool to apply for funding to aid the development, maintenance, management and sustainability of your site? Do you see other uses/benefits?

If no, please answer the following:

13. How much do you know about Conservation Management Planning?
General understanding of the principles

14. Do you see any benefits in Conservation Management Planning?
Yes

15. Would you consider using a Conservation Management Plan for your site?
Possibility

16. Do you have the resources in place to develop a Conservation Management Plan?
External guidance would be required and possible funding

17. Do you feel obligated/Have you been given sufficient support by the authorities in your area to develop a Conservation Management Plan for your site?
No Approach

18. What (if anything) would you change about the process of Conservation Management planning as outline by the authorities?

Not able to comment

19. Do you see Conservation Management Planning as a tool to apply for funding to aid the development, maintenance, management and sustainability of your site?
Do you see other uses/benefits? Possibly

Thank you for your help.

Liisa Nasanen

Conservation Management Planning – A way to sustainability?

Thank you for your help.

Liisa Nasanen
UCL Centre for Sustainable Heritage

ConsDistList Posting:

Date: 31 Jul 2008
From:
Subject: Conservation management plans

I am a student of Sustainable Heritage (MSc) at University College London. I am currently in the process of writing my dissertation which is attempting to assess the usefulness of Conservation Management Plans to the stakeholders of built cultural heritage. As a part of the assessment I am hoping to have comments from people dealing with the day-to-day management of cultural heritage, on their views of the process of Conservation Management Planning as a whole. I would be interested to hear anybody's opinions (positive or negative) on the CMP-process as a potential tool to aid sustainability of Cultural Heritage. I am hoping to have a range of results ready to discuss by mid-August, as my dissertation is due in mid-September.

Please contact me directly with your responses or questions. I do also have a questionnaire which can be sent out to anyone who is interested in answering specific questions.

Liisa Nasanen

Conservators' Round Table response

Dear Liisa,

your project sounds very interesting! I have at this point nothing to contribute, as I have no day to day experience on conservation management plans.

If a discussion develops upon your request in the ConDist List, I would be happy to participate. Further, I am very interested in reading you thesis, if this is possible.
I hope that you get a lot of feed back!

Name of Property:

Dear Liisa,

Thank you very much for your email, which I passed on to the owners of the Hall. Please find below their reply:

I am sorry that we cannot be of any further help.

With best wishes

----- Original Message ----
From: Liisa Nasanen
To:
Sent: Wednesday, 30 July, 2008 1:09:07 PM
Subject: Conservation Management Planning - a way to sustainability?

Dear Sir/Madam,

I am a student of MSc in Sustainable Heritage at University College London. I am currently in the process of writing my dissertation which is attempting to assess the usefulness of Conservation Management Plans to the stakeholders of built cultural heritage. As a part of the assessment I am hoping to have answers from people dealing with the day-to-day management of cultural heritage to a range of questions, which you can see in the attached document. I would be grateful

if you could spare a few minutes for this at all? Also, I was wondering if you might be able to pass on the questionnaire to your colleagues/other stakeholders who you think would have opinions (positive or negative) about the CMP-process as a potential tool to aid sustainability of Cultural Heritage? I am hoping to have a range of results ready to discuss by mid-August, as my dissertation is due in mid-September.

I'm so sorry to be a burden and thank you so much for your help with all of this!

Kind regards,

Liisa Nasanen

Name of Property/Site

Dear Liisa,

Many thanks for your email.

writers intended.

I hope this is of some help.

Regards,

Response from |

Dear Liisa Nasanen,

Your dissertation goes in our action. We are working in the implementation and the promotion of a project called "Building Care programme" , a management tool for owners and curators as well as architects.
We have decided to send your questionnaire to office of our members associated. I will send you their answers as soon as I received them. I hope this contribution will help your research. We will be very interested to receive the conclusions of your dissertations.
Kind regards

From: Liisa Nasanen [mailto:Liisa.Nasanen@aocarchaeology.com]
Sent: mercredi 11 juin 2008 13:54
To: dg@uehha.org
Subject: Conservation Management Planning - a way to sustainability?

Dear UEHHA,

I am a student of MSc in Sustainable Heritage at University College London. I am currently in the process of writing my dissertation which is attempting to assess the usefulness of Conservation Management Plans to the stakeholders of built cultural heritage. As a part of the assessment I am hoping to have answers from people dealing with the day-to-day management of cultural heritage to a range of questions, which you can see in the attached document. I would be grateful if you could spare a few minutes for this at all? Also, I was wondering if you might be able to pass on the questionnaire to your members/colleagues/other stakeholders who you think would have opinions (positive or negative) about the CMP-process as a potential tool to aid sustainability of Cultural Heritage? I am hoping to have a range of results ready to discuss by mid-July, as my dissertation is due in mid-September.

I'm so sorry to be a burden and thank you so much for your help with all of this!

Kind regards,

Liisa Nasanen

Name of Property/Site:

Dear Liisa,

Thank you for your email, addressed to who is currently away on vacation and the details of your very interesting dissertation. I will ensure that I bring your request to attention upon his return to the office.

In the meantime, however, in view of your time-frame, I will forward a copy of your email to our Curator,

I wish you every success with your dissertation and thank you for contacting

Yours sincerely,

Name of Property/Site

Dear Liisa

Thank you for your message. I'm sorry but I don't think we're going to be able to help you as the owners are currently away and they are the ones with the knowledge.

I wish you every success with your research.

Kind regards

Name of Property/Site:

Many thanks for your e-mail and the best of luck with your research. Unfortunately our time is extremely limited at the moment, so we are unable to help you.

----- Original Message -----
From: Liisa Nasanen
To:
Sent: Wednesday, July 30, 2008 1:18 PM
Subject: Conservation Management Planning - a way to sustainability?

Name of Property:

Dear Lisa,

Many thanks for your recent email. Unfortunately regrets that he is unable to offer assistance at this moment in time as his work load and diary commitments are such that he is unable to allocate any of his time elsewhere, his duties as taking him away from or several days at a time during the next few months.

I do hope you have been more successful with responses from other contacts you have made and I am sorry that we have been unable to offer help.

We wish you every success for the future.

Kind Regards.

Response to ConsDistList Posting:

Dear liisa

I am currently writing/ using these documents and can fill out a questionaire and add additional information dealing with our experiences.

It would also be interesting to know what other people have identified as major negative issues with these documents

regards

Name of Property:

Hi Liisa,

I am afraid a private family home and we do not have a Conservation Management Plan as such. We look after the fabric & contents of the house just as any house owner would. I am afraid that we would therefore be of no use to your dissertation.

Best of luck with it anyway.

Kind regards

From: Liisa Nasanen [mailto:
Sent: 29 July 2008 13:32
To:
Subject: Conservation Management Planning - a way to sustainability?

Dear Sir/Madam,

I am a student of MSc in Sustainable Heritage at University College London. I am currently in the process of writing my dissertation which is attempting to assess the usefulness of Conservation Management Plans to the stakeholders of built cultural heritage. As a part of the assessment I am hoping to have answers from people dealing with the day-to-day management of cultural heritage to a range of questions, which you can see in the attached document. I would be grateful if you could spare a few minutes for this at all? Also, I was wondering if you might be able to pass on the questionnaire to your colleagues/other stakeholders who you think would have opinions (positive or negative) about the CMP-process as a potential tool to aid sustainability of Cultural Heritage? I am hoping to have a range of results ready to discuss by mid-August, as my dissertation is due in mid-September.

I'm so sorry to be a burden and thank you so much for your help with all of this!

Kind regards,

Liisa Nasanen

Name of Property/Site:

Dear Lisa

I am sorry, I would normally ask our Agent to see if he has time to respond to your email, however he is on holiday until 28th July and will no doube be inundated on his return, so in this instance we must decline to complete your questionnaire.

From: Liisa Nasanen [mailto
Sent: 10 July 2008 13:41
To: Enquiries
Subject: Conservation Management Planning - a way to sustainability?

Dear

I am a student of MSc in Sustainable Heritage at University College London. I am currently in the process of writing my dissertation which is attempting to assess the usefulness of Conservation Management Plans to the stakeholders of built cultural heritage. As a part of the assessment I am hoping to have answers from people dealing with the day-to-day management of cultural heritage to a range of questions, which you can see in the attached document. I would be grateful if you could spare a few minutes for this at all? Also, I was wondering if you might be able to pass on the questionnaire to your colleagues/other stakeholders who you think would have opinions (positive or negative) about the CMP-process as a potential tool to aid sustainability of Cultural Heritage? I am hoping to have a range of results ready to discuss by the end of July, as my dissertation is due in mid-September.

I'm so sorry to be a burden and thank you so much for your help with all of this!

Kind regards,

Liisa Nasanen

Name of Property/Site:

Thank you for your email. Unfortunately due to peak season pressures, the estate will not be able to answer the questionnaire.

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